



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Friday, February 23 at 8:00 pm
CHURCH OF THE ADVENT, BOSTON

Saturday, February 24 at 8:00 pm
PEABODY MUSEUM, SALEM

Jeffrey Rink *Conductor*

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THE OLD WORLD

ALONSO DALUA
(1400s)

Veni creator Spiritus

FRANCISCO GUERRERO
(1528-1599)

3 Canciones Espirituales
Dios Inmortal
Todo quanto pudo dar
Oy, Joseph

CRISTOBAL DE MORALES
(1500-1553)

Spem in Alium numquam habui

TOMAS LUIS DE VICTORIA
(1548-1611)

O Magnum Mysterium

John McConnell *Architectural Lecturer*

THE NEW WORLD

FERNANDO FRANCO
(1532-1585)

Memento mei Deus

FRANCISCO LOPEZ CAPILLAS
(1600s)

Magnificat a 4

JUAN DE LIENAS
(1600s)

Missa a 5

CHORUS

SOPRANO

Jeanine Bowman
Jean Danton
Dale Edwards
Rachel Hersey
Sharon Kelley
Wendelin Lockett

ALTO

Marylene Altieri
Luz Bermejo
Pamela Dellal
Pamela Murray
Sylvie Stewart
Mary Ann Valaitis

TENOR

William Cotten
Martin Kelly
Phillip Kidd
Paul Kirby
Bruce Lancaster
Mark Sprinkle

BASS

Peter Gibson
David Kravitz
Mark McSweeney
Richard Morrison
Emery Stephens
Mark St. Laurent

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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

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JEFFREY RINK

Assistant Conductor

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C., which he led until 1986. In February 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society which prompted his move to Boston. His concerts with H&H have

received high praise from the *Boston Globe*, *New Yorker Magazine* and London's *Musical Times* and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico.

In addition to his work with H&H, he currently serves as Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.

The Golden Age of Spain was a time of travel and discovery — including a hitherto unknown “New World.” The unification of most of the Iberian peninsula under Ferdinand and Isabella and the eviction of the Moors in 1492 marked the beginning of more than a century of geographic and artistic adventure.

Spanish musicians became famous both at home and throughout Europe. Christobal de Morales, born in Seville, was admitted to the Papal Chapel as a singer on the very day that Michelangelo received the commission to paint the *Last Judgement* on the end wall of the Sistine Chapel. After several years he returned to his homeland. He was universally recognized as one of the finest composers of his generation, a master of pure polyphonic writing, most often based on plainsong melodies in a style generally serious.

Francisco Guerrero was a pupil of Morales. He was more completely Spanish than either Morales or Victoria, though he did journey to Rome and even made a pilgrimage to the Holy Land when he was sixty and described the experience in a travel book. A very large part of his output consists of music dedicated to the Virgin, and his style is generally less severe than that of his great contemporaries. After returning from his long journey in 1589, he published a book of Spanish songs with sacred texts composed in the style of villanescas, a popular kind of light madrigal, from which the three selections heard here are drawn. The light interplay of voices, touches of word-painting, and hints of dance rhythms are characteristic of the style.

The greatest Spanish composer of the next generation, Tomas Luis de Victoria, born in Ávila, was also most highly regarded in Rome, and might have remained there as priest and musician, but he spent most of his life as musician in the service of Empress Maria, the sister of Philip II. Most of the other composers of Victoria's generation wrote in both sacred and secular styles, but Victoria never set to music a secular text. A strong mystical vein is evident in much of his music, par-

ticularly including the exquisite Christmas motet *O Magnum Mysterium*.

Alonso Dalua is far and away the most obscure of the Spanish composers included on this program. He is remembered by polyphonic settings of plainsong hymns, of which *Veni creator Spiritus* is one of the most famous.

Since the first great age of exploration was dominated by Spain, and exploited for the purpose of building an empire, it is only natural that Spanish culture should have traveled to the New World, carried largely by the missionaries who accompanied or followed the military adventurers. By the end of the sixteenth century, Mexico boasted a cathedral music that was surely unmatched in the entire hemisphere.

Hernando [Fernando] Franco was born in Spain but moved to Mexico City in 1556 as director of music at the Cathedral there, later working in Guatemala as well. His output was relatively small, but it was clearly popular, for his works appear in manuscripts from all over New Spain.

Music continued to flourish in the New World even after Spain's Golden Age began to fade at home. Francisco Lopez Capillas was probably born in Andalusia, but he worked in Mexico City, where he died in 1673. Active as organist, bassoonist, and singer, his compositions exemplify the Palestrina style a generation and more after the composer's death. He composed eight settings of the Magnificat, one on each of the church tones. As was customary, these settings alternate verses sung polyphonically with verses sung in chant.

Almost everything about Juan de Lienas is a shadowy mystery. He was presumably born in Spain, but it is conceivable that he was a converted Mexican Indian who took the name of his sponsor at his baptism. He apparently worked at the Cathedral in Mexico City from 1620 to 1650. He composed smoothly flowing counterpoint in the Renaissance style, with transparent and varied textures. The Mass to be heard here is his only work in that genre.

Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra

Veni, creator Spiritus

Veni, creator Spiritus,
mentes tuorum visita, imple superna
gratia, quae tu creasti pectora.

Come, creator Spirit,
visit the minds of your people, fill with
heavenly grace the hearts of those you
created.

Dios Inmortal

Dios inmortal, oy nos das, porque tu
quieres, pan celestial, por nos dar como
quien eres. ¡Bendito el don, bendito
quien le ofrecio, en proporcion, lo dado
con quien lo dio! Quien lo comio, a Dios
hombre recibió. El que creyo, su vida y
gloria hallo; mas, si dudo, su muerte
eterna busco. ¡O buen recibo contra'l
gasto de los males, sagrado cibo de los
coros celestiales. Verbo eternal! Oy nos
das, porque tu quieres, pan celestial, por
nos dar como quien eres.

Immortal God, you provide for us today as
is your will. Bread of Heaven, forgive us.
Equally blest is the gift and the giver. He
who consumes it receives God. He who
believes finds his living glory; he who
doubts will suffer eternal death. O, God's
deeds against evil. Sacred deeds from
heavenly choirs. Eternal word; You
provide for us today, as is your will. Bread
of Heaven, forgive us...

Todo quanto pudo dar

Todo quanto pudo dar, este día nos a
dado: Dios y hombre'n un bocado. Tiene
Dios tanto po'der, que a todo poder
excede, pues, con solo su querer, todo
quanto quiere puede. Puede y quiere que
nos quede Su poder yo abreviado.

All that He can give, this day He gives to
us: God and man become one. All that he
can give, this day he gives to us. God's
power is greater than all others.

Oy, Joseph

Oy, Joseph, seos da'n el suelo quanto
bien, quanto bien la tierra alcança, y seos
pone'n confiança toda la gloria del cielo.
Hazana tan milagrosa pone al suene al
suelo y cielo 'spanto, que os da'l Espiritu
Sancto su esposa por vuestra 'sposa. Da su
hijo Dios al suelo, sous fiel, desta balança,
y seos pone'n confiança toda la gloria del
cielo.

Today, Joseph, it is given from the soil.
How great is the goodness of the earth.
And thus, you will keep the confidence of
Heaven's glory. Miraculous deed, that
astonishes Heaven and Earth, that gives
us the Holy Spirit. Give God's Son to the
soil. You shall remain faithful in this
balance.

Spem in Alium numquam habui

Spem in alium numquam habui,
praeter in te, Deus Israel:
Qui irasceris et propitius eris,
et omnia peccata nostra, in
tribulatione dimittis.

I have never hoped in any other
but you, God of Israel:
who will be angry and again gracious,
and all who our sins from
tribulation dismisses.

O Magnum Mysterium

O Magnum Mysterium, et admirabile
sacramentum, ut animalia viderent
Dominum natum. Jacentem in praesepio:
Beata Virgo, cujus viscera meruerunt
portare Dominum Christum: Alleluia!

O greatest of mysteries and most wonder-
ful sacrament; so that all creatures could
gaze upon Jesus as he lay in the manger:
O blessed Virgin whose womb was
deemed worthy of bearing the Lord
Christ: Alleluia!

Memento mei Deus

Memento mei Deus,
quia ventus est vita mea:
Nec aspiciat me, visus hominis.
De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
Kyrie eleison.

Remember me, God,
for my life is as the wind:
From the deep I cried to thee, Lord:
Lord, hear my voice.
Lord have mercy.

MAGNIFICAT

Magnificat anima mea Dominum
Quia respexit humilitatem ancillae
suae; ecce enim ex hoc beatam
me dicent omnes generationes.

My soul doth magnify the Lord.
For He hath regarded the lowliness
of His handmaiden; for behold,
from henceforth all generations shall call me
blessed.

Et misericordia a progenie in
progenies timentibus eum.

And His mercy is on them that
fear Him throughout all generations.

Deposuit potentes de sede et
exaltavit humiles.

He hath put down the mighty from
their seat, and hath exalted the humble
and meek.

Suscepit Israel puerum suum
recordatus misericordiae suae.

He remembering His mercy hath helped
His servant Israel.

Gloria Patria, et Filio
et Spiritui Sancto.

Glory be to the Father, and to
the Son, and to the Holy Ghost.

MISSA

KYRIE ELEISON

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy upon us.

Christ have mercy upon us.

Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis. Laudamus
te, benedicimus te, adoramus te, glori-
ficamus te. Gratias agimus tibi propter
magnam gloriam tuam. Domine Deus,
Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory be to God on high, and on earth
peace to men of good will. We praise thee,
we bless thee, we worship thee, we glorify
thee. We give thanks to thee for thy great
glory. O Lord God, heavenly King, God
the Father Almighty. O Lord, the only be-
gotten Son, Jesus Christ. Lord God, Lamb
of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe depre-
cationem nostram. Qui sedes ad dextram
Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Domi-
nus, tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris,
Amen.

Thou that takest away the sins of the
world, have mercy upon us. Thou that
takest away the sins of the world, receive
our prayer. Thou that sittest at the right
hand of the Father, have mercy upon us.
For thou alone art holy, though alone art
the Lord, thou alone, Christ, art most high.
With the Holy Ghost in the glory of God
the Father, Amen.

CREDO

Credo in unum Deum, Patrem omnipo-
tentem, factorem coeli et terrae, visibil-
ium omnium et invisibilium. Et in unum
Dominum Jesum Christum, Filium Dei
unigenitum et ex Patre natum ante
omnia secula. Deum de Deo, lumen de
lumine, Deum verum de Deo vero,
genitum, non factum consubstantialem
Patri, per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.

I believe in one God, the Father Almighty,
maker of heaven and earth, and of all
things visible and invisible. And in one
Lord, Jesus Christ, the only begotten Son
of God, begotten of this Father before all
worlds. God of God, light of light, true
God of true God, begotten, not made,
being of one substance with the Father, by
whom all things were made, who for us
men and for our salvation came down from
heaven.

Et incarnatus est de Spiritu Sancto ex
Maria virgine et homo factus est.

And was incarnate by the Holy Ghost of
the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

And was crucified for us under Pontius Pilate, suffered, died, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of God the Father, and He shall come again with glory to judge both the living and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptism in remissionem peccatorum et expecto resurrectionem mortuorum. Et vitam venturi seculi, Amen.

I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who with the Father and the Son is worshipped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.

SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Holy, holy, holy, Lord God of hosts.

AGNUS DEI

Agnus Dei qui tollis peccata mundi: dona nobis pacem.

O Lamb of God, that takest away the sins of the world, grant us peace.

The Handel & Haydn Society was founded in Boston in 1815 "...for the purpose of improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers."

A key figure in the Society's founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-92) in London. Graupner was the leader of the Society's first orchestra, a small band consisting largely of amateur musicians, among whom were the consuls of Great Britain and Russia.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. Within six years of its founding it had published the first of several volumes of "The Handel and Haydn Society Collection of Sacred Music," whose editor was Lowell Mason, noted hymnologist and leader in public school music education, who was later to become president of the Society and co-founder of the Boston Academy of Music.

By the second half of the nineteenth century the Handel & Haydn Society had become a musical force to be reckoned with, widely admired for its accomplishments, which included, among others, the first performances in America of Handel's *Messiah*, 1818, *Sampson*, 1845, *Solomon*, 1855, *Israel in Egypt*, 1859, *Jephtha*, 1867, and *Joshua*, 1876, and Bach's *St. Matthew Passion*, 1879, and B Minor Mass, 1887. Its chorus of over 400 well-trained amateurs was unsurpassed, the professional musicians in its orchestra some of the best

in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, an unbroken tradition in Boston since 1854.

With the appointment of Thomas Dunn as Artistic Director in 1967, the Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, has greatly expanded its concert activities in and beyond the confines of Boston, has initiated one of the largest in-school music programs in Massachusetts and has received critical acclaim for its performances in New England, New York and Chicago, and for its recent recording of Handel's Concerti Grossi, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.